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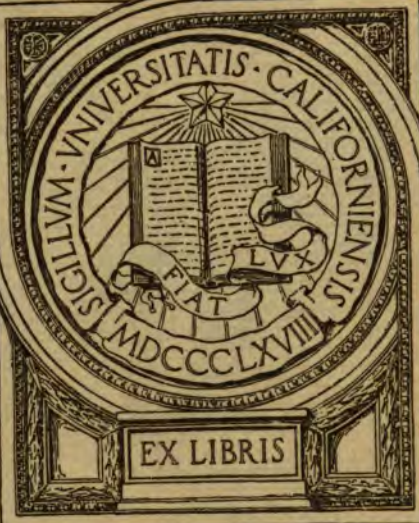

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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

A SUPPLEMENTAL DESCRIPTIVE CATALOGUE OF SPECIMENS OF LACE

ACQUIRED FOR THE

SOUTH KENSINGTON MUSEUM,

BETWEEN JUNE 1890 AND JUNE 1895.

BY ALAN S. COLE.

LONDON:
PRINTED FOR HER MAJESTY'S STATIONERY OFFICE,
BY EYRE AND SPOTTISWOODE,
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AND SOLD AT THE SOUTH KENSINGTON MUSEUM.
1895.

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CONTENTS.

		Page
I.	Italian	3
II.	Belgian	32
III.	Flemish	35
IV.	French	36
V.	Spanish	41
VI.	English and Irish	43
VII.	Brazilian	44
VIII.	Russian	47

Table of Reference, from the Register Numbers of the Specimens to the pages in which they are described - - - - - 49

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CATALOGUE.

I.

ITALIAN.

ALB. Pleated linen, trimmed with deep flounce, collar, and cuffs of needle-point lace—"*Punto tagliato a foliami*"—also known as Rose-point. The pattern is composed of repeated groups of formal scrolls bearing simple leaf and fanciful blossom devices. These latter are filled in with open work and "modes" of small diaper and other ornament, and are further emphasised by raised work, the edge of which is variously treated with large and small scallops of "picots." These enriched portions of the design are well contrasted with the plain treatment of the scrolling stems. The details of the entire pattern are held together by small bars or "brides," upon which are little circular devices edged with very small "picots." *Italian* (*Venetian*). About 1660. Alb, L. 5 ft. 8 in., W. with sleeves, 6 ft. 6 in.; cuff, L. 10½ in.; flounce, L. 11 ft. 4 in., W. 2 ft. 9 in. (Bolckow Bequest.) 757.–'90.

ALTAR CLOTH. Linen; drawn and whipped white thread work: and drawn thread and red silk work. The wider trimming of white thread drawn work is made up of a broad band having a diaper of lozenges enclosing stars, a narrow upper band, which has a pattern consisting of a continuous zig-zag band with formal tulip blossoms vertically placed between the zig-zags; and a lower narrow band of repeated reversings of a formal bell shape blossom and a sort of star ornament, connected together by S-curved stems; inserted bands of similar patterns are placed vertically in the altar cloth. Along the bottom is sewn a border in which the pattern of S-shaped leafy devices, alternately reversed, is left in the linen on a ground of red silk worked round the

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threads of the warp and weft to form square meshes A gimp fringe runs round three sides. *Italian.* Late 16th cent^y. H. 2 ft. 9½ in., L. 7 ft. 11 in. Bought, 5*l.* 15*s.* 6*d.* 745.–'92.

ALTAR FRONTAL. Linen, trimmed with three panels of coarse square mesh net, darned ("*Lacis* or *punto a maglia quadra*") with symmetrical and conventional vases of flowers, and separated by two bands of repeated reversings of fanciful and cumbrous scroll devices, which are stitched with minor circular and other simple shapes; the ornament left on the linen has a ground about it of drawn thread work and green silk whipped round the threads of the warp and weft to form square meshes. A gimp fringe surrounds three sides. *Italian.* Late 16th cent^y. H. 2 ft. 3¼ in., L. 4 ft. 3¼ in. Bought, 7*l.* 7*s.* 746.–'92.

ALTAR FRONTAL. Linen, trimmed with four panels of coarse square mesh net, darned ("*Lacis* or *punto a maglia quadra*") with fragmentary details from a pattern consisting of symmetrical and conventional vases of flowers; these panels are separated by three linen bands of drawn thread and whipped red silk-work, two having fanciful tree and oblique blossom arrangements repeated and reversed, and one with mermaids with scrolling tails that terminate in leafy devices; these patterns are left in the linen, on a ground of red silk worked round the thread of the warp and weft to form a square mesh. The borders are similarly worked, that at the bottom consisting of mermaids, and those at the sides of a knotted cord and spreading bud device, separated and reversed. *Italian.* Late 16th cent^y. L. 4 ft. 6 in., W. 24½ in. Bought, 7*l.* 17*s.* 6*d.* 747.–'92.

ALTAR FRONTAL. Linen, trimmed with four panels of coarse square mesh net, darned ("*Lacis or punto a maglia quadra*") with stag and vase device repeated. These are separated and bordered by six bands, four of them with conventional S scrolls and floral devices left in the linen, on a ground of blue silk worked round the threads of the warp and weft to form square meshes. The bands along the bottom edge and up the middle of the frontal are worked with a repeating design of angular birds *vis-à-vis* with a vase between each pair stitched in blue silk outline with an intervening ground of yellow silk worked in close

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rows of chain stitches. A gimp fringe surrounds three sides. *Italian.* 16th or 17 cent^y. H. 3 ft. 1 in., L. 5 ft. 11½ in. Bought, 7*l.* 17*s.* 6*d.* 748.–'92.

APRON. Linen, with insertion of four upright bands united by a transverse band of diaper lozenge design, executed in cut-work and satin stitch embroidery; the bordering of the two sides is composed of narrow bands of similar work with vandyke edging of twisted threads, along the bottom runs a scalloped border of plaited and twisted threads, (tape pillow lace) with squares containing blossom devices in the upper part of the border, and corresponding inverted devices in the scallops. *Italian.* 17th cent^y. L. 3 ft. 8 in., greatest width, 6 ft. 3½ in. Bought, 8*l.* 8*s.* 348.–'91.

APRON. Linen; a cut-work border is sewn along the bottom, decorated with a series of repeated similarly shaped linen compartments embroidered, in satin stitches with white thread, with floral and cable devices, and surrounded by cut-work, and stitched angular, and crossing stems. The lower border is edged with a vandyked band of twisted and plaited thread-work, the pattern of which consists of repeated obliquely set bars or bands, between which are groups of small compact star-shape devices. Of similar work are the two borders at the sides, and the piece of insertion in the middle of the apron. *Italian.* 17th cent^y. L. 3 ft. 7 in., greatest W. 5 ft. 10 in. Bought, 7*l.* 10*s.* 1453.–'92.

BAND (end of). Drawn thread and needle-point lace work. ("*Punto a Reticella.*") The pattern is composed of small squares, some of which are crossed by ornamental diagonals, forming along the length of the piece a zig-zag device. Within the spaces, between the zig-zag and the outer sides of the band, are triangular devices arranged to form semi-diamond shapes, the centres of which are double open squares with small close work devices in each. The outer borders are of twisted and plaited thread work "*Merletti a piombini,*" with pattern of continuous thin scroll stem edged with a series of small vandykes. *Italian.* About 1590. L. 11¼ in., W. 3¼ in. (Bolckow Bequest.) 798.–'90.

BAND OF INSERTION. Needle-point lace. ("*Punto a Reticella.*") The pattern is divided into squares, filled

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alternately with one of two repeating ornaments radiating from the centres. The first ornament consists of a lozenge, enclosing a combined square and cross device. Upon each of the four sides is a triangle. The second ornament is made up of combined circle and floriated cross device, about and beyond which are four thick incurved shapes. The whole pattern is united together by "brides picotées." *Italian.* Late 16th centy. L. 14 in., W. 4 in. Bought, 5s. 1254.–'93.

BORDER, Needle-point lace, having a floral scroll pattern united by tyes or "brides," worked with "picots," and at some of the joints with loops and "picots"; the "modes" or fillings-in are composed of various diaper mesh devices. This kind of work belongs to the class of so-called "*Points Plats de Venise.*" *Italian* or *French.** 17th centy, about 1670. L. 3 ft. 2 in., W. 9½ in. Bought, 4*l.* 618.–'90.

* The awkwardness of some of the forms, and the mingling together of many of the fillings or "modes," suggest that the lace-maker of this piece was not highly proficient. It is possible that such a piece as this would have been made in the early days of French needle-point lace-making, when Venetian instructresses had been brought over to Paris and elsewhere by Colbert for the purpose of developing needle-point lace-making in France.

BORDER FOR A SKIRT. Needle-point lace, of very minute work, known usually as "*point de neige.*" The pattern is composed of repetitions, in alternation, of two different vertical groups of small scrolls richly ornamented with small raised devices in relief, decorated with minute loops and "picots," and united by "brides" with loops and "picots." This border is intact. *Italian* (*Venetian*). 17th centy, about 1670 to '80. L. 8 ft. 7 in., W. 3¾ in. (Bolckow Bequest.) 762.–'90.

BORDER FOR A SKIRT. Needle-point lace of very minute work, known usually as "*point de neige.*" The pattern is composed of repetitions in alternation of two different vertical groups of small scrolls richly ornamented with small raised devices in relief, decorated with clusters of minute loops and "picots," and united by "brides" with loops and "picots." *Italian* (*Venetian*). 17th centy, about 1670 to '80. L. 8 ft. 8 in., W. 3¾ in. (Bolckow Bequest.) 763.–'90.

BORDER FOR A SLEEVE. Needle-point lace of very minute work, known usually as "*point de neige.*" The pattern is composed of repetitions of a group of a central vertical

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device with corresponding diversified scrolls on each side of it. The various scrolls, &c. are richly ornamented with small raised devices in relief, decorated with clusters of minute loops or "picots," and the whole is united by "brides" with loops and "picots." This border is intact. *Italian* (*Venetian*). 17th cent^y, about 1670 to '80. L. 3 ft. 4 in., W. 2¾ in. (Bolckow Bequest.)
764.–'90.

BORDER FOR A SLEEVE. Needle-point lace of very minute work, known usually as "*point de neige.*" The pattern is composed of repetitions of a group of a central vertical device with corresponding diversified scrolls on each side of it. The various scrolls, &c. are richly ornamented with small raised devices in relief, decorated with clusters of minute loops or "picots," and the whole is united by "brides" with loops and "picots." This border is intact. *Italian* (*Venetian*). 17th cent^y, about 1670 to '80. L. 3 ft. 4 in., W. 2¾ in. (Bolckow Bequest.)
765.–'90.

BORDER. Needle-point lace, known as Rose-point and as "*point de neige,*" or snow point. The design consists of two different groups of scroll devices in raised work: in one, the central raised devices are flanked by corresponding leafy and blossom-scrolling stems of flat work chiefly; in the other, the raised devices are somewhat larger and spread out more widely on each side of the centres; in the lower part of the design small knotted and intertwining scrolls are a feature. The various relief parts are richly decorated with loops and "picots." The whole is united by occasional "brides," with loops and "picots." *Italian* (*Venetian*), about 1660–80. 17th cent^y. L. 2 ft. 9½ in., W. 2⅞ in. (Bolckow Bequest.) 766.–'90.

BORDER. Needle-point lace, known as Rose-point and as "*point de neige,*" or snow point. The design consists of two different groups of scroll devices in raised work: in one, the central raised devices are flanked by corresponding leafy and blossom-scrolling stems of flat work chiefly; in the other, the raised devices are somewhat larger and spread out more widely on each side of the centres; in the lower part of the design small knotted and intertwining scrolls are a feature. The various relief parts are richly decorated with loops and "picots." The whole is united by occasional "brides," with loops and "picots."

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Italian (*Venetian*), about 1660–80. 17th centy. L. 2 ft. 9½ in., W. 2⅞ in. (Bolckow Bequest.) 766*a*.–'90.

This belongs to the suite of laces, of which 759.–'90 is the flounce and 761 and 761*a* the cuffs (p. 24).

BORDER FOR A SKIRT. Needle-point lace, of very minute work, known usually as "*point de neige.*" The pattern is composed of repetitions in alternation of two different vertical groups of small scrolls richly ornamented with small raised devices in relief, decorated with clusters of minute loops and "picots," and united by "brides" with loops and "picots." *Italian* (*Venetian*). 17th centy., about 1670–80. L. 8 ft. 8 in., W. 3¾ in. (Bolckow Bequest.) 767.–'90.

This is a short piece made from the same pattern as that of No. 763, 1890 (p. 6).

BORDER FOR A SKIRT. Needle-point lace of very minute work, known usually as "*point de neige.*" The pattern is composed of repetitions in alternation of two different vertical groups of small scrolls richly ornamented with small raised devices in relief, decorated with clusters of minute loops and "picots," and united by "brides" with loops and "picots." *Italian* (*Venetian*). 17th centy., about 1670–80. L. 8 ft. 8 in., W. 3¾ in. (Bolckow Bequest.) 768.–'90.

The pattern here is made up with repeated portions only of the chief feature of a triple blossom group, to be seen in No. 763.–1890 (p. 6).

BORDER. Needle-point lace of very minute work, known usually as "*point de neige.*" The pattern is composed of repeated groups of vertical devices made up of floral scrolls and blossoms with raised devices in relief decorated with clusters of minute loops and "picots"; the spaces between the vertical groups are filled with floral scrolls and flowers, portions of which are raised and decorated with loops and "picots." The whole is united by "brides" with loops and "picots." This border for the body of a dress. *Italian* (*Venetian*). 17th centy., about 1678–80. L. 4 ft. 1 in., W. 3⅛ in. (Bolckow Bequest.) 769.–'90.

See similar work and style of pattern in No. 764, 1890 (p. 7).

BORDER. Needle-point lace, known as "Rose-point" (of very delicate workmanship), composed of a broad and narrow band with an insertion between them of pillow-made trellis device lace. The pattern of the upper and larger portion consists of a central vertical group of two triple

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blossom devices, with a stem ooped into a pentagon form between them. On each side of this centre are corresponding, detached, delicate floral scrolls; their stems are outlined with a fine raised "cordonnet" edge with small "picots"; on these are varieties of small blossom shapes wrought in button-hole stitchwork and edged with different arrangements of loops or "picots." The whole is united by very small "brides," with loops and "picots." The pattern in the lower and narrower portion consists of a central pendant device of leafy and blossom scrolls on each side of which are repeated corresponding varieties of lengthened scrolls and blossom shapes wrought with the same delicacy as the larger scrolls in the upper portion. Both bands are bordered top and bottom by small scallops, composed of loops and "picots." *Italian* (*Venetian*) or *French.* 17th centy., about 1670–80. L. 4 ft. 5½ in., W. 4½ in. (Bolckow Bequest.) 770.–'90.

Compare also with No. 288.–1890 (p. 4, Supplemental Catalogue, 1891), which is a version of the same style of pattern, but without the raised work.

BORDER. Needle-point lace. The pattern consists of a continuous floral scroll (in flat lace) with branching stems bearing fanciful flower shapes, portions of which are wrought in comparatively heavy devices of button-hole stitchwork. The flat lace is of open and closely-drawn texture, the leafy and petal parts being "veined." The whole is united by irregularly arranged "brides picotées." *Italian* (*Venetian*) or *French.* About 1670. L. 4 ft. 8¼ in., W. 4 in. (Bolckow Bequest). 771.–'90.

BORDER. Needle-point lace. The pattern consists of a scrolling stem, with two scrolls to the left and one to the right. This ornament is only partly repeated in the smaller portions of the border on each side of it. Fantastic leafy and blossom devices branch off from the main stem, and are linked together by "brides" or bars, upon which are worked, in great variety, small circular and scale pattern forms. The leading forms of the design are outlined with a raised "cordonnet" of button-hole stitchwork, and other raised portions are enriched with fringes of "picots" and small scallops. Many of the flat portions of the flowers and buds are of various open trellis and diamond patterns, which contrast with the plainer close flat work of the other parts. The tiny border is composed of loops with "picots." *Italian* (*Venetian*) or *French.* 17th centy., about 1670. L. 4 ft. 1 in., W. 4⅛ in. (Bolckow Bequest.) 772.–'90.

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BORDER. Needle-point lace. The main pattern consists of repeated groups of two leaves branching from a central vertical arrangement of small oval and scrolled devices, alternated with a pair of vertically arranged groups of triple and double scrolled devices. The edges of the various devices are of raised buttonhole stitchwork, enriched with loops or "picots." These details are held together by an hexagonal mesh ground of "brides picotées." The two edgings (one on each side of the main pattern) consist of curves and tiny circles united by "brides picotées." *Italian* (*Venetian*) or *French* (*Point de France*). About 1680. L. 4 ft., W. 5½ in. (Bolckow Bequest.) 773.–'90.

BORDER. Needle-point lace, also known as "Rose point." The repeating pattern consists of fine floral scrolls of delicate flat texture, decorated occasionally with curves and tiny circles in relief, which are enriched with clusters of loops and "picots." The whole is united by thin "brides" with minute loops; the "brides" are arranged to form hexagonal meshes. *Italian* (*Venetian*) or *French* (*Point de France*). About 1680. L. 3 ft. 10½ in., W. 3½ in. (Bolckow Bequest.) 774.–'90.

BORDER. Flat Needle-point lace, with irregular wavy stem design from which degraded flower forms branch off, united by "brides" with knots on them. The stems are worked in close buttonhole-stitch texture, and the "modes" of the flowers consist chiefly of small open trellis and diamond shapes. *Italian* (*Venetian*). Late 17th cent., about 1670. L. 2 ft. 4¼ in., W. 2¾ in. (Bolckow Bequest.) 776.–'90.

BORDER, with fantastic vandykes. Flat needle-point lace. The centre portion is divided into squares, filled in alternately with repetitions of (1) the figure of a woman wrought in close needle-point texture, with little open diamond devices on her skirt; she is fastened to the square by "brides" decorated with circles, loops, and "picots"; and (2) a geometrical design following the diagonals, and filling each corner with three arcs of concentric circles united by "brides," and ornamented with loops with "picots; at the central point of the diagonals is a small Maltese Cross device. Above and below this larger band runs a narrow border divided into squares, each filled by a diagonal arrangement of triangles and a circle with "picots." The upper edge has a series

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of scallops of small and large vandykes placed alternately, and composed of loops, lines, and rosettes, united by "brides" "*Punto in Aria.*" *Italian.* About 1580. L. 5 ft. 3½ in., W. 5⅛ in. (Bolckow Bequest.) 792.–'90.

See also 315.–1869.

BORDER. Needle-point lace, cut out and made up from a larger piece of lace. The pattern consists of a central floral device (the upper portion has been cut off) on each side of which are corresponding portions of scrolling stems ornamented with fantastic blossom bud and leaf devices. Amongst these are, occasionally interspersed, winged and other figures, animals, and insects. These various objects are united together by "brides" with loops and "picots." The fillings-in are various, and a button-hole stitch raised "cordonnet" outlines the objects. Upon some of the larger blossom forms are raised button-hole stitch curves edged with loops and "picots." The edge of the border is composed of a series of loops with "picots." *Italian* (*Venetian*). About 1660. L. 5 ft. 1 in., W. 5⅝ in. (Bolckow Bequest.) 793.–'90.

BORDER. Pillow-made lace. The pattern consists of two repetitions of a group of large flowering scrolls, in the centre of which is a lady playing a lute, towards her flies a cupid bearing a flaming heart, and on the other side is a nude figure with flowing scarf; below him to the left is a dolphin, and beyond to the left of the dolphin is a peacock. The whole design is united by "brides picotées;" and such parts as the skirt of the lady's dress, the flowing scarf, and portions of the blossoms are filled in with "modes," chiefly of diamond trellis devices. *Italian* (*Milanese*) or *Flemish.* 17th century, about 1650–60. L. 24½ in., W. 3¾ in. (Bolckow Bequest.) 794.–'90.

BORDER. Linen "lacis" or darned netting, worked with a wavy stem, from which depend vine leaves and grapes in white thread on a blue network ground. Above and below are narrow borders of small scrolls similarly worked. Along the bottom runs a tasselled fringe. *Italian.* 17th century. L. 12¾ in., W. 8 in. Bought, 8*s.* 6*d.* 353.–'91.

BORDER of coarse linen square-mesh blue net, darned with white thread and yellow silk, and edged with pillow-made lace of red, white, blue, and yellow threads "*Merletti a Piombini.*" The pattern in the border con-

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sists of a central continuous wave stem with two or three different blossoms, pansies, carnation, iris, daffodils, &c., in each wave; a piece of blue linen has been sewn at the back of the net border. The ornament of the lace edge is made up of repeated circles, lozenges, and squares; its lower portion consists of large and smaller vandyke devices, alternated and repeated. *Italian.* Early 17th cent^y^. L. 16 in., W. 4¼ in. Bought, 12*s.* 6*d.* 354.–'91.

BORDER to a Cloth. Cut linen work, with needle-point lace insertions, which thread embroidery on the linen, and trimmed with a twisted and plaited fringe. The ornament consists of a row of six-sided compartments separated by symmetrical groupings of small cut-work crosses; each of the compartments is embroidered with little leafy or circular devices, interspersed with small open squares filled in with diagonal ornamentations. The narrow bands above and below the main portion are decorated with cut-work squares also filled in with various needle-point lace devices. *Italian.* 16th cent^y^. L. 2 ft. 1½ in., W. 7 in. Bought, 19*s.* 6*d.* 684.–'91.

BORDER to a cloth. Cut linen work, with needle-point lace insertions, white thread embroidery on the linen, and trimmed with a twisted and plaited fringe. The ornament consists of a row of six-sided compartments separated by symmetrical groupings of small cut-work crosses; each of the compartments is embroidered with little leafy or circular devices interspersed with small open squares filled in with diagonal ornamentations; the narrow bands above and below the main portion are decorated with cut-work squares also filled in with various needle-point lace devices. *Italian.* 16th cent^y^. L. 2 ft. 1½ in., W. 7 in. Bought, 19*s.* 6*d.* 685.–'91.

BORDER, scalloped. Needle-point lace. "*Point plat de Venise à brides.*" The pattern consists of two large circular bands filled in with formal circular and blossom devices, repeated in alternation. Beyond and about these are small six-petal forms, portions of larger blossoms, and tulip-like shapes; these various details are held together by bars or "brides." The outlines of the larger details are of raised buttonhole "cordonnet." *Italian or Flemish.* About 1640. L. 4 ft., W. 4½ in. Bought, 3*l.* 16*s.* 674.–'92.

Compare with similar finer work, Nos. 615 and 616.–1883 (p. 24, Supplemental Catalogue, 1891), and work of about same texture, Nos. 515.–1883 p. 5, Supplemental Catalogue, 1891), and 799.–1890 (p. 19).

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BORDER, scalloped. Needle-point lace. "*Point plat de Venise à brides.*" The pattern consists of two large circular bands filled in with formal circular and blossom devices, repeated in alternation. Beyond and about these are small six-petal forms, portions of larger blossoms, and tulip-like shapes; these various details are held together by bars or "brides." The outlines of the larger details are of raised buttonhole "cordonnet." *Italian or Flemish.* About 1640. L. 4 ft., W. 4½ in. Bought, 3*l.* 16*s.* 674*a.*–'92.

Compare with similar finer work, Nos. 615 and 616.–1883 (p. 24, Supplemental Catalogue, 1891), and work of about same texture, Nos. 515.–1883 (p. 5, Supplemental Catalogue, 1891), and 799.–1890 (p. 19).

BORDER. Linen cut-work and white thread embroidery in satin stitch. The pattern consists of an indented lozenge shape having at two opposite ends a straight stem spreading out angularly and joined by straight stems on to double curved stems; between the curved stems is an open cross device between two small squares. These are symmetrically arranged and repeated. The spaces are cut out of the linen and then filled in with needle-point lace work. Between the cut spaces is the linen ground embroidered in white thread with repeated corresponding formal groups of grapes and flowers. *Italian.* 16th cent^y. L. 3 ft. 1 in., W. 4⅛ in. Bought, 2*l.* 15*s.* for two pieces. 675.–'92.

BORDER. Linen cut work and white thread embroidery in satin stitch. The pattern consists of an indented lozenge shape, having at two opposite ends a straight stem spreading out angularly and joined by straight stems on to double curved stems, between the curved stems is an open cross device, between two small squares. These are symmetrically arranged and repeated. The spaces are cut out of the linen and then filled in with needlepoint lace work. Between the cut spaces is the linen ground embroidered in white thread with repeated corresponding formal groups of grapes and flowers. *Italian.* 16th cent^y. L. 3 ft. 1 in., W. 4⅛ in. Bought, 2*l.* 15*s.* for two pieces. 675*a.*–'92.

BORDER with alternating short and long vandykes, needle-point lace. The border is divided into squares alternately containing a four small leaf device worked on the diagonals and a small single leaf device crossed midway with a band having four "picots" on its edge. The vandykes are filled in with balanced and formal floral

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devices, and are edged with small loop and "picots." *Italian.* Late 16th or early 17th centy. L. 2 ft. 4½ in., W. 3 in. Bought, 12*s.* 9*d.* for two pieces. 676.–'92.

BORDER with alternating short and long vandykes, needle-point lace. The border is divided into squares alternately containing a four small leaf device worked on the diagonals and a small single leaf device crossed midway with a band having four "picots" on its edge. The vandykes are filled in with balanced and formal floral devices, and are edged with small loops and "picots." *Italian.* Late 16th or early 17th centy. L. 2 ft. 4½ in., W. 3 in. Bought, 12*s.* 9*d.* for two pieces. 676*a.*–'92.

BORDER with alternating very short and much longer vandykes, needle-point lace. The border is divided into squares alternately containing a four small leaf device worked on the diagonals and a small single leaf device, crossed midway with a band having four "picots" on its edge. The long vandykes are divided into three compartments, each filled in with a triangular shape, and are edged with loops and "picots." The shorter vandykes are each composed of three loops, with "picots." *Italian.* 17th centy. L. 2 ft. 1½ in., W. 2⅛ in. Bought, 12*s.* 9*d.* for two pieces. 676*b.*–'92.

BORDER with alternating very short and much longer vandykes, needle-point lace. The border is divided into squares alternately containing a four small leaf device worked on the diagonals and a small single leaf device, crossed midway with a band having four "picots" on its edge. The long vandykes are divided into three compartments, each filled in with a triangular shape, and are edged with loops and "picots." The shorter vandykes are each composed of three loops, with "picots." *Italian.* 17th centy. L. 2 ft. 1½ in., W. 2⅛ in. Bought, 12*s.* 9*d.* for two pieces. 676*c.*–'92.

BORDER. Brown canvas, darned with white linen thread. The pattern, of which about three-fourths is shown, consists of a central group of a grotesque human figure with floriated extremities and outstretched arms. On each side of him are two dragons or gryphons above each other, the lower one on its four legs, the upper one reared up. Above the man's head is a balanced leafy ornament, on each side of which is a long-necked bird (? peacock) with a smaller bird on its neck, and a similar

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one at its claws. Towards each end of the border is a group of the "Agnus Dei" in an octagonal compartment, outside which, on each side of it, is a large bird device with smaller birds and skirted figures arranged in corresponding groups beneath it. This group is separated from the central group by a vertical, fantastic, leafy, conical ornament, above which are two stag forms. At each end of the border is an angel, with nimbus, bearing a branch, and above her a small "Agnus Dei." The whole of this design is inclosed with a series of small obliquely-set leaf devices. *Italian?* 16th or 17th cent^y^. L. 7 ft. 3 in., W. 11 in. Bought, 4*l.* 10*s.* 744.–'92

Although different in effect, the character of many of the details in this piece is somewhat similar to that of certain of the Turco-Greek or Cretan patterns (*e.g.*, No. 2054.–1876, &c., p. 149, Descriptive Catalogue, 1888).

BORDER fringed. Yellow silk canvas, darned with white linen thread. The pattern consists of an angular and symmetrically arranged fantastic stem with floral devices, repeated. *Italian.* Early 17th cent^y^. L. 2 ft. 2 in., W. 7¾ in. Given by A. H. Church, Esq., M.A., F.R.S. 869.–'92.

It is a point of interest to note that the darning upon a square mesh ground was done almost as frequently upon open canvas as upon net with tiny knots at the angles of the meshes.

BORDER. Needle-point lace. The pattern is composed of repeated squares with their diagonals running vertically and horizontally to the length of the border. At the centre of each square is a smaller square containing a formal blossom device. At the repeated junctures of the sides of one set of squares, with the diagonal of another set the bars or tyes group themselves into slender wheel or blossom devices. A border along the top is made up of small squares with alternations of two diagonally arranged ornaments. A series of small button-hole loops with "picots" runs along the lower edge. "*Reticella.*" *Italian.* 16th cent^y^. L. 16 in., W. 5⅛ in. Bought, 17*s.* 1436.–'92.

BORDER from a cloth. The upper part is of drawn thread and button-hole stitch work; the lower portion beneath the band of linen is of pillow lace, twisted and plaited thread work "*Merletti a Piombini.*" The pattern of the upper border consists of repetitions of filled in discs and open circles at the centres of which meet the leading lines of the geometric design. Beneath the linen the edging is divided into parallelograms occupied by small

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seed devices and finishing in a series of tapey vandykes. *Italian.* 17th cent^y. 14 in. by 5½ in. Bought, 10*s.*
1437.–'92.

BORDER. Cut and drawn linen with needlepoint lace stitches, and a pillow made vandyke edging. The pattern (geometric) consists of parallel small bars forming small squares. These are variously filled in with open circular and crossing diagonal devices, compactly worked triangular forms, and single diagonals with "picots" or small loops on them. Repeated in an orderly manner they form open crosses within compactly worked ones, "*Punto a Reticella.*" *Italian.* 16th cent^y. L. 16¼ in., W. 5¾ in. Bought, 17*s.* 1438.–'92.

BORDER. Needlepoint lace, wrought in coloured silks; the pattern consists of a long series of varied floral and leafy sprays, with two or three butterflies introduced. These are united together by bars or "brides" in black silk. All the objects of the pattern are outlined by raised "cordonnet" of button-hole stitch. *Italian or French?* 19th cent^y. L. 9 ft. 6½ in., W. 3 in. Bought, 18*l.*
1450.–'92.

BORDER scalloped. Pillow made lace of yellow and blue silk; the principal feature of the ornament, is a continuous blue stem in alternate small and larger waves, the latter are on their lower sides edged with tapey-looking yellow loops. *Italian.* Early 17 cent^y. L. 15 in, W. 2 in. Bought, 4*s.* 6*d.* 637.–'93.

BORDER, vandyked pillow made lace "*Merletti a Piombini.*" The pattern of the upper portion consists of a bold tapey trellis, across and between which are repetitions of an open cross device in narrower tape. The vandyke edge is of wide tape edged with small loops "*à picots*" and narrower tapey cross devices are set within the vandykes. Between the vandykes are small pendant leafy forms. *Italian.* 17 cent^y, about 1630–40. L. 15½ in., W. 3 in. Bought, 15*s.* 1249.–'93.

BORDER. Needle-point lace. The pattern consists of repeated similar groups of floral devices, united by "*brides picotées.*" The edges of the stems, leaves and blossoms are of raised button hole work. *Italian.* 17th cent^y., about 1640–50. L. 21 in., W. 1 in. Bought, 15*s.*
1250.–'93.

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BORDER and vandyke edge. Needle-point lace, "*Punto in Aria.*" The design of the border pattern consists of irregular four-sided compartments containing counter-changes of rude floral devices, which are repeated hanging downwards as vandykes for the edge. The whole pattern is united together by "*brides picotées.*" *Italian.* Early 17th centy. L. 15⅛ in., W. 4¼ in. Bought, 10*s.* 1251.–'93.

BORDER. Needle-point lace. The design consists of repeated squares filled alternately with one of two repeated groups of floral devices radiating from the centres of the squares. Along the lower edge are small and similar floral devices hanging downwards. The whole pattern is united together by bars or "*brides.*" *Italian.* 17th centy, 1640. L. 13¼ in., W. 3⅞ in. Bought, 8*s.* 1252.–'93.

BORDER. Needle-point lace. "*Punto a Reticella*" with scalloped edge of pillow made lace "*Merletti a Piombini.*" The design of the border consists of repeated squares each containing a four-pointed star device. In contrast with the button-hole stitched, straight and curved lines are small compactly worked seed shapes. The design of the scalloped edge is of closely worked, hanging fan shape devices above which are open rectangular spaces with small seed devices in repeated similar arrangements *Italian.* Late 16 centy. L. 12¼ in., W. 5¼ in. Bought, 19*s.* 6*d.* 1253.–93.

BORDER of square mesh net, darned in white thread ("*lacis*") with a wavy stem, from which spring floral scrolls, one in each of the waves of the stem. *Italian* or *French.* 17th centy. L. 13½ in., W. 2⅞ in. Bought, 5*s.* 1255.–'93.

BORDER (fancifully vandyked). Needle-point lace. The upper part contains a long wavy stem, the waves of which are filled in with floral, tulip, jonquil, and leafy devices. Below this is the fanciful vandyke edging consisting of alternating floral groups, symmetrically arranged. The whole is of flat braid or tapelike work and is united together by "*brides*" or tyes. The centres of the pendent flowers in the vandykes are of raised button-hole stitching. "*Punto in Aria.*" *Italian* (*Venetian*); about 1640. L. 18½ in., W. 3¼ in. Bought. 350.–'94.

Compare design of this with that of cut linen work 225.–1890 (p. 29, Supplemental Catalogue, Embroideries, &c., 1891).

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BORDER of flat needle-point lace. The pattern of the upper part is composed of a continuous wavy stem, each wave of which is filled with groups of pomegranates, flowers, and leaves branching from the main stem. Along the lower edge of the upper part of the border is a series of alternating floral groups each terminated with a pendent blossom symmetrically aranged to form fanciful scallops. "*Punto in Aria.*" *Italian* (*Venetian*); about 1640. L. 2 ft. 11½ in., W. 5⅝ in. Bought. 353.–'94.

This class of flat tapey lace, succeeded the more wiry and geometric laces of the end of the 16th century, and was as frequently of needle made as of pillow and bobbin made work. In this specimen, 353.–1894, no bars, tyes, or *brides* are used to hold the details of the pattern together, the pattern being so designed, that the various details touch one another at different points. Compare pillow lace No. 513.–'83 (p. 3, Supplemental Catalogue, 1891), of somewhat similar style.

BORDER. Pillow-made lace. The pattern consists of repetitions of a carnation springing from a symmetrical arrangement of corresponding stems with blossoms and leaves, all wrought with a flat braid or tape. The design is united together by *brides*. ? *Flemish* or *Italian* 17th centy. About 1640. L. 14⅜ in., W. 3¾ in. Bought. 354.–'94

Compare with similar lace (a vandyke border) No. 285.–'90 (p. 24, Supplemental Catalogue, 1891), and border No. 513.–'83.

BORDER with VANDYKES. Needle-point lace. This piece consists of two small insertions set on each side of a wider one. Along the lower of the smaller insertions are vandykes. The broad insertion in the middle has been largely supplemented with a later and coarser edition of the earlier and finer textured work. Each of the insertions is divided into squares, within which are various rosette and radiating blossom devices set out in a formal geometrical way. Similar devices are placed within the scallops or vandykes. "*Punto in Aria.*" *Italian* (*Venetian*), late 16th centy. L. 13 in., W. 5⅝ in. Bought. 355.–'94.

BORDER of yellow silk canvas, darned with white linen thread with a design of two groups repeated alternately. One of them consists of a dancing figure between two floral spaces, each surmounted by a bird (? a swan) with outstretched wings. The other group is composed of an oval wreath inclosing an ornamental cross; above the wreath is a winged creature, and beneath it are leafy and floral devices. The narrow bands along the top and bottom of the main pattern are filled in with tendrils

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and leaf devices, alternated. *Italian.* Early 17th centy. L. 4 ft. 11 in., W. 8⅛ in. Bought. 598.–'94.

BORDER, scalloped. Braid and needle-point lace. A row of small semi-circular scallops runs along the top of the border above the larger oval-shaped scallops; the pattern is formed with a continuous plaited thread braid, having raised *cordonnets* in button-hole stitch on its edge. The braid is twisted into convolutions and single floral devices to fill each scallop, and the details of the whole pattern are united by *brides picotées;* the fillings in are of needle-work. *Italian.* 17th centy, about 1640. L. 16½ in., W. 5½ in. Bought. 607.–'94.

Compare with No. 674.–1892, p. 12.

CAP WITH LONG ENDS. Needle-point lace, having a floral scroll pattern* repeating itself on either side of the centre; the "modes" or fillings-in are composed of various diaper devices. The pattern is united by tyes or "brides," worked with "picots," as well as at some of the joints with loops and "picots." This kind of work belongs to the class of so-called "*Points Plats de Venise.*" *Italian* (*Venetian*). 17th centy. L. 4 ft. 1 in., W. 20 in. Bought, 8*l.* 617.–'90.

* The pattern in this specimen has been pulled a good deal out of shape and so loses much of its symmetry.

COLLAR. Flat needle-point lace. From a central device arranged vertically above a tulip shape at the lowest part of the collar, is distributed on either side a similar but reversed pattern of floral scrolls and vertical floral groupings, amongst which occur animals, birds, and insects; these various objects are united by "brides," with occasional loops or "picots" on them. The lower border is composed of scallops filled alternately with a carnation and a star-shaped flower, surrounded by leaves, all of which are outlined and picked out with a raised button-hole stitch "cordonnet," and united by "brides" with occasional loops or "picots" on them. Along the upper edge runs a series of small vandykes held together by a cord of twisted and plaited threads. "*Punto in Aria.*" *Italian.* About 1630 to '40. L. about 3 ft. 3 in., greatest width, 10¾ in. (Bolckow Bequest.) 799.–'90.

CLOTH or COVER. Linen. Pillow-made lace. Around the cloth is a pillow lace bordering of double wave stem ornament—fringed; two and a quarter inches from the

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outer border and on each long side of the cloth is an insertion of pillow lace, consisting of a wavy design, and across the ends are two pillow lace insertions, with star or seed shape devices *Italian.* 17th centy. L. 4 ft. 10 in., W. 3 ft. 2 in. Bought, 16*s*. 689.–'91.

CLOTH. Linen. Insertions and edgings of pillow made lace. Near each end is an insertion divided into squares, with four petal floral devices and diagonals repeated. At the ends is a scalloped border filled in with wheel and small seed devices. The narrow torchon lace along the two longer edges of the cloth is of later pillow lace-make. *Italian.* 17th centy. L. 4 ft. 1 in., W. 2 ft. 6½ in. Bought, 12*s*. 690.–'91.

CLOTH or COVER. Linen. Cut, and drawn-work, and satin stitch embroidery in white thread, arranged together as an insertion near the end of the cloth. The central part of this insertion has a continuous right and oblique angle open ornament, of drawn thread work, between which are repeated spaces embroidered with little fanciful floral ornament. Round the cover is sewn an edging of vandykes: those on the longer sides are of twisted and plaited thread, "*Merletti a Piombini*": those at the ends are of needle-point button-hole stitch work: above these latter is a band of needle-point work, the pattern of which is composed of squares alternately filled in with cross diagonals, and a circle where they cross, and with an open diamond device. *Italian.* 17th centy. L. 5 ft. 1 in., W. 2 ft. 10½ in. Bought, 5*l*. 15*s*. 1454.–'92.

CLOTH. Linen. Needle-point and pillow lace ("*Punto in Aria*" and "*Merletti a Piombini*"). The trimming to this cloth is made of various pieces of early lace work. The deep vandykes at the ends are of pillow-made work "*Merletti a Piombini*"); the border of open squares, containing alternations of two different star and rosette devices, is of needle-point lace ("*Punto in Aria*"); of similar work is the border of narrower squares along the sides of the cloth; the repeated trefoil or fleur-de-lys device upon this latter border is of twisted and plaited thread work ("*Merletti a Piombini*"). *Italian.* Early 17th centy. L. 5 ft., W. 2 ft. 11½ in. Bought, 6*l* 10*s*. 1455.–'92.

CLOTH. Linen. Cut work. Needle-point lace in sections; white thread embroidery and twisted and plaited thread

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work ("*Merletti a Piombini*"). The two ends of the cloth have vandyke twisted and plaited thread borders inclosing the cloth is a narrow embroidered and cut-work border; and across the width of the cloth towards each end is a band of alternations and counterchanges of three small cut squares diagonally arranged in line, and four squares arranged in a group; in between these cut squares, having needle-point lace devices, is embroidered linen. *Italian.* Early 17th centy. L. 5 ft. 8½ in., W. 2 ft. 11 in. Bought, 6*l.* 10*s.* 1456.–'92.

CLOTH. Linen. Cut work, needle-point lace, and satin stitch embroidery in white thread. The two ends of the cloth have floral vandyke-needle-point borders ("*Punto in Aria*"); a narrow embroidered and cut-work border incloses the cloth; and across the width of the cloth towards each end is an arrangement of alternate squares of linen embroidered and of needle-point lace: this series of squares is set between two narrow open-work insertions. *Italian.* Early 17th centy. L. 4 ft. 6 in., W. 2 ft. 8 in. Bought, 3*l.* 10*s.* 1461.–92.

CLOTH. Linen; trimmed with a vandyke edging of twisted and plaited thread-work ("*Merletti a Piombini*"): between this and the main ground of the cloth is, first, an inclosing insertion of simple, geometric, square and circle repeating ornament of pillow lace-work (*Merletti a Piombini*); and second, further in, a much narrower inclosing insertion of drawn thread and weaving or basket stitch work of two different simple patterns repeated. The main central part of the cloth is ornamented with symmetrically arranged insertions, with large and small square spaces cut into the cloth, of needle-point lace geometric devices, stars, and rosette forms within skeleton squares. *Italian.* Late 16th centy. 4 ft. 3 in. square. 716.–'94.

The fineness of the work in this specimen is noticeable, as well as the completeness of the entire cloth and its ornamentation.

COVER. Linen. Needle-point lace ("*Punto in Aria*") squares, and vandyke border round the cloth. The squares—of three different sizes—are arranged in a regular order and repeated over the cloth. The larger ones are filled with repetitions of two different patterns of fanciful and geometrically arranged formal devices;

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the next size squares have repetitions of two different patterns, one of floriated crossed diagonals, the other of oval forms set around a small central circular device; the smallest of the squares have repetitions of an open oblong crossed by an ornamented diagonal. An open inclosing border of repeated squares (of the second series) is edged with a band of linen having the smallest size squares let into it; occasionally this linen band is trimmed with the needlepoint vandyke edging. *Italian.* Early 17th cent^y^. 3 ft. 9½ in. square. Bought, 6*l.* 18*s.*
673.–'92.

COVER. Linen; with cut work, satin stitch embroidery in white thread, and tape lace and pillow-made lace edgings. Towards each end of the cloth is a broad ornament of parallel zig-zag devices of cut work and button-hole stitching; between which are square groups of cut work and buttonhole-stitched crosses, with intervening satin stitch embroidery on the line of bars composed of knot and diamond devices alternated. Each of the two shorter sides has a scalloped border in twisted and plaited thread pillow lace, consisting of squares, through which runs a wavy device, and from its lower alternate waves spread fan-shaped scallops. On the two long sides is an edging in tape lace of repeated radiating devices. *Italian.* About 1625. L. 5 ft. 10½ in., W. 2 ft. 6 in. Bought, 3*l.*
1457.–'92.

COVER of light blue silk, with insertions of yellow silk canvas darned with white thread and forming an inner border to the cover, which has a scalloped yellow silk fringing. The pattern of the darned canvas consists of an irregularly shaped continuous stem, forming repeated counter-changing spaces which are filled with leafy and fruit devices springing from the main stem. The narrow border above and beneath this has small detached and repeated floral devices. *Italian.* Late 16th or early 17th cent^y^. L. 5 ft. 6 in., W. 3 ft. 8½ in. Bought, 4*l.* 5*s.*
1460.–'92.

See similar work in No. 869.–'92.

COVER. Red silk; near the two short ends are bands of insertion composed of yellow silk gimp forming a scrolling and symmetrical design. The long sides are bordered by an edging of small yellow loops, filled in with fringe.

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The trimming of the two narrow ends of the cloth consists of a row of large scallops of yellow silk, each scallop filled in with tied and tufted silks and edged with small yellow loops filled in with fringe and terminating with coloured tassels. *Italian.* 17th cent^y^. L. 4 ft. 6 in., W. 2 ft. 5 in. Bought, 3*l.* 17*s.* 6*d.* 629.–'93.

COVER, of pink silk, with broad and narrow insertions of square mesh net darned (close and open darning) with white thread, and forming an inner border to the cover, which has a dentated edging of twisted and plaited thread lace ("*Merletti a Piombini*"). The pattern of the broader darned net insertion consists chiefly of large repeated and interhooking **S** scrolls with fanciful floriations; the pattern of the narrower darned net insertion consists of a continuous waved stem with a fanciful leaf and tendril in each wave of the stem. *Italian.* Late 16th cent^y^. L. 5 ft. 2 in., W. 3 ft. 10 in. Bought. 603.–'94.

CUFF. One of a pair. Needle-point lace of very minute work, known usually as "*point de neige.*" Each cuff is composed of three scallops; each of the two outer scallops contains a vertical arrangement of balanced scroll forms, whilst the centre scallop is filled with repeated scroll devices, the objects, richly ornamented with small raised devices in relief decorated with clusters of minute loops or "picots," are united by "brides" with loops or "picots." *Italian* (*Venetian*). About 1670–80. L. 14¾ in., W. 7½ in. (Bolckow Bequest.) 760.–'90.

CUFF. One of a pair. Needle-point lace of very minute work, known usually as "*point de neige.*" Each cuff is composed of three scallops; each of the two outer scallops contains a vertical arrangement of balanced scroll forms; whilst the centre scallop is filled with repeated scroll devices; the objects, richly ornamented with small raised devices in relief decorated with clusters of minute loops or "picots," are united by "brides," with loops or "picots." *Italian* (*Venetian*). About 1670–80. L. 14¾ in., W. 7½ in. (Bolckow Bequest.) 760*a.*–'90.

CUFF. One of a pair. Needle-point lace, also known as Rose-point or "*point de neige.*" The pattern is composed of a balanced arrangement of curves in relief enriched with fringes of picots and terminating in slender floral scrolls and flowers of flatter work, united by

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"brides" decorated with loops and "picots." Each cuff is intact. *Italian* (*Venetian*). About 1660–80. L. 16 in., W. 7⅞ in. (Bolckow Bequest.) 761.–'90.

This is part of suite of laces of which 759.–'90 is the flounce (*see* below).

CUFF. One of a pair. Needle-point lace, also known as Rose-point or "*point de neige.*" The pattern in composed of a balanced arrangement of curves in relief enriched with fringes of picots and terminating in slender floral scrolls and flowers of flatter work, united by "brides" decorated with loops and "picots." Each cuff is intact. *Italian* (*Venetian*). About 1660–80. L. 16 in., W. 7⅞ in. (Bolckow Bequest.) 761*a*.–'90.

This is part of suite of laces of which 759.–'90 is the flounce (*see* below).

CUSHION COVER. Needle-point and pillow-made lace. This is made up of eleven bands different simple ornamental devices repeated throughout the length of each band. The needle-point patterns consist of squares and diagonal ornament and squares with star and rosettes within them; the pillow lace patterns consist of double waved stem ornament with small seed forms symmetrically arranged within the waves of the stems. The texture of the work is coarse for the most part, owing to the heavy thread used. At each end is tapey-like vandyke or scallop edging. *Italian.* 17th cent^y. About 2 ft. 6 in. square. Bought, 15*s.* 8*d.* 709.–'91.

FLOUNCE. Needle-point lace, also known as Rose-point, and as "*Point de neige,*" or Snow-point. The pattern is composed of two different vertical groups of detached and balanced scroll, leafy and other small fantastic forms repeated in alternation, held together by fine "brides" or bars with tiny clusters of circular devices edged with very small "picots," placed upon and at the junctions of the bars. The larger scroll forms are of raised button-hole stitch work fringed with elaborations of fine blossoms and "picots," and marked in parts with ribs of coarse knottings. *Italian* (*Venetian*). Late 17th cent^y (about 1670–80). L. 13 ft. 6½ in., W. 11¼ in. (Bolckow Bequest.) 759.–'90.

This is a remarkably preserved specimen of this class of very intricate needle-point lace. *See* portions of same suite of laces Nos. 761–761*a* and 766 and 766*a* (*see* above).

FLOUNCE. Needle-point lace. The central group of the design is composed of a vertical device of pomegranate form, surrounded by leaves and surmounted by a stem

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with hanging fruit and a flower above; at the lower end of this vertical ornament is an inverted shell or radiating device which forms the centre scallop of the border of the flounce. The pomegranate device is set within a framework of curved bands and bold floral scrolls. On either side of the central group is a large, balanced leaf and hanging fruit vertical ornament springing from an ornamental vase within a framework made up of a fantastic and cusped canopy above, and floral scrolls below. The intervening spaces are filled in with floral scrolls and fruit branching symmetrically from the framework. The various parts are richly decorated with "modes" and are further decorated with small circles and blossoms with petals outlined in raised thick "cordonnet." The raised parts of the small circles are enriched with "picots." Other portions of the outline are marked by raised button-hole stitchwork, with "picots" here and there. The whole pattern is upon a ground of small "brides" arranged into open trefoil shapes, in each of which is a triangular device edged with small "picots." At either end of the flounce a portion of somewhat different design has been added, whilst the upper edge of the flounce has been cut, so that some of the upper ornamentation is incomplete. *French* or *Italian* (*Venetian*). 18th centy. L. 6 ft. 8¼ in., W. 19½ in. Bought, 125*l*. 1.–'91.

FLOUNCE. Flat needle-point lace "à brides." The pattern consists of scrolling stems from which spring formal flowers and leaves, worked with various "modes" and united by "brides" with loops and "picots." Along the bottom runs a fringe of knotted threads. *Italian*. 17th centy. L. 7 ft. 6 in., depth, 2 ft. 2½ in. Bought, 855.–'94.

The piece has been mended in parts with tape. *See* also No. 160.–'93, p. 39, a similar lace, but "*à réseau*."

FRONT OF A PILLOW CASE. Linen. Cut work. Needle-point lace fillings and white thread embroidery. The ornament consists of a diaper design of repeated cutwork squares filled with ornamental devices in needle-point lace, and surrounded by conventional floral designs in needlework on the linen, and picked out at regular intervals with little holes. *Italian*. Early 17th centy. L. 22 in., W. 20½ in. Bought, 19*s*. 6*d*. 682.–'91.

FRONT OF A PILLOW CASE. Linen, embroidered with white thread in loose and closely worked button-hole stitches; and with insertions of needle-point work in the

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square openings. The pattern consists of repetitions, in two different positions, of a device composed of an open or cut square filled in with a balanced ornament along the diagonal (in needlepoint lace), and corresponding floriations of embroidery about each square. These are repeated at regular intervals over the pillow case. *Italian.* 17th centy. L. 23½ in., W. 21¼ in. Bought, 19*s.* 6*d.* 683.–'91.

INSERTION OR BAND. Square mesh net closely and openly darned with white and brownish thread. The chief pattern consists of an irregular continuous waved stem, inter-twisting with which are balanced double fancifully flowered and leafy scrolls, the flowers and leaves repeated in alternations. The small bordering all round is composed of repeated detached floral devices. *Italian.* Early 17th centy. L. 4 ft. 3 in., W. 13 in. Bought, 2*l.* 2*s.* 347.–'91.

INSERTION. Drawn thread linen needlework. The pattern consists of three rows of small open squares crossed by diagonals and compactly worked triangles, repeated; the rows are arranged so as to give the effect of a broad zig-zag band along the length of the piece. *Italian.* 16th centy. L. 2 ft. 2½ ins., W. 2¾ in. Bought, 1*l.* 5*s.* 6*d.* for four pieces. 677.–'92.

INSERTION. Drawn thread linen needlework. The pattern consists of three rows of small open squares crossed by diagonals and compactly worked triangles, repeated; the rows are arranged so as to give the effect of a broad zig zag band along the length of the piece. *Italian.* 16th centy. L. 2 ft. 2½ in., W. 2¾ in. Bought, 1*l.* 5*s.* 6*d.* for four pieces. 677*b.*–'92.

INSERTION. Cut and drawn linen work with needle-point lace stitches. The squared geometric pattern consists of compactly worked, small and elongated oval shapes arranged as a trellis, forming repeated lozenge compartments enclosing squares, which are filled in with compactly worked triangles about an open circle with crossed diameters; on each side of each of the squares is a smaller open square with crossed diagonals; at the intersections of the trellis bars are open circles with crossed diameters. Above and beneath is a band of open squares filled in with counter-changing triangular and bar devices

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set diagonally in the squares "*Punto a Reticella.*" *Italian.* 16th centy. L. 3 ft. 1 in., W. 9 in. Bought, 3*l.* 10*s.* 1452.–'92.

See similar design of finer work in Border No. 1436–'92, p. 27.

INSERTION. Cut and drawn linen work with needle-point lace stitches. The squared geometric pattern consists of compactly worked small and elongated oval shapes arranged as a trellis, forming repeated lozenge compartments enclosing squares, which are filled in with compactly worked triangles about an open circle with crossed diameters; on each side of each of the squares is a smaller open square with cross diagonals; at the intersections of the trellis bars are open circles with crossed diameters. Above and beneath is a band of open squares filled in with counter-changing triangular and bar devices set diagonally in the squares. "*Punto a Reticella.*" *Italian.* 16th centy. L. 3 ft. 1 in., W. 9 in. Bought, 3*l.* 10*s.* 1452*a.*–'92.

See similar design of finer work in Border No. 1436–'92, p. 15.

PILLOW CASE. Linen. Drawn thread and needle-point lace work arranged in six bands, each composed of three rows of small and larger squares, the larger ones filled in with various devices whilst the smaller squares are alternately open and filled in. *Italian.* Early 17th centy. L. 2 ft., W. 19½ in. Bought, 1*l.* 680.–'91.

PILLOW CASE, Linen. Cut work and white thread embroidery. The ornament consists of a diapering with repetitions of a central grouping of four small open squares set in a square: from the centre of each side on its outer side is a small double scrolled flat bell blossom device. The entire object resembles a fanciful Maltese cross. The narrow insertion between the front and the back is of twisted and plaited threads. *Italian.* Early 17th centy. L. 22½ in., W. 15½ in. Bought, 12*s.* 681.–'91.

PORTION OF FLOUNCE (Straight-edged). Pillow-made lace. The pattern, the complete repetitions of parts of which are not entirely traceable, consists of a bold central scroll stem with off-shoots and fanciful floral and leaf devices, and birds introduced, occasionally, upon blossoms and leaves wrought in tape-like texture: various parts of the tape forms are treated with open diamond trellis, holes, and other devices. The ground is of gold

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and silver threads twisted and plaited to form various trellis devices of small squares and seed shapes. *Italian* or *Belgian*. About 1660. L. 3 ft. 5½ in., W. 1 ft. 9¼ in. Bought, 16*l*. 13*s*. 4*d*. 215.–'91.

PORTION OF BORDER with rosette scallops. Needle-point lace "*Punto a Reticella.*" This piece is made up of two bands of geometric stars or rosettes, set in squares, and of an edging of similar geometric rosettes. *Italian*. Late 16th cent*y*. L. 4½ in., W. 3⅜ in. Given by Miss R. L. Stephens. 1145.–'93.

SHAWL (three-cornered). Tape and needle-point lace. Towards the lowest point are two birds *vis-à-vis*; above each are a blossom, and a scroll which springs from the outer edge of the shawl branching upwards and downwards. At the junction of the two corresponding upward scrolls is a crown, and on each side of it is a bird; the birds confront each other. From the upper side of the shawl and scrolling downwards, are three large formal branches with blossom and leaf forms and birds. The crown and birds are outlined with a raised cord. The main forms are of tape, the *réseau* (mesh ground) and the various fillings of the blossoms, birds, &c. are of needle-point lace work. The shawl is edged with loops and "picots" of button-hole work. *Italian*. Second half of 17th cent*y*. Greatest L. 4 ft. 6 in., W. 2 ft. 3 in. Bought, 15*l*. 593.–'90.

SMALL CLOTH. Linen. Cut and drawn thread work and needle-point stitches, "*Punto a Reticella,*" and small vandyke edging of pillow-made lace "*Merletti a Piombini.*" Within the main ground of the cloth is a broad rectangular band of inserted ornament, which consists of sets of small squares filled in with diagonal and circular lines, and triangles of close work. These are so arranged as to form a repeating pattern of close work squares inclosing open ones, which again inclose four smaller squares within each of which is a circle set upon the diagonals of each smaller square. *Italian*. 17th cent*y*. 2 ft. 2 in. by 1 ft. 10 in. Bought, 2*l*. 1458.–'92.

SQUARES, THREE, AND TWO BORDERS. Silk needle-point lace forming part of the decoration of the "talith," a Jewish garment. The pattern of each square which was placed in a corner of the "talith," consists of a central object composed of a rosette or clustering of raised work and

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"picots" set in a ground of open and raised spotted diamond diaper, and surrounded by a series of closely worked petal forms; from this central object radiate, along the diagonals of the square, large bell blossom shapes, and other balanced leafy devices, with raised outlines which fill the four corners of the square. The leading lines of these large devices are of raised button-hole stitch work fringed with loops, along the edges of which latter are "picots." Parts of the large devices are of varieties of open work "modes," diaperings, spottings of diamond shapes, and chevrons; other parts in contrast to them are of plain close work. The ground between the ornamental objects is of needle-point "réseau" or meshes. The pattern of the wider border, which ran down the centre of the "talith," consists of repetitions of large fantastic floral devices on a "réseau" ground. The treatment of these devices is similar to that of those in the squares. The narrow border, which edged the "talith," is of repeated fantastic leaf, fruit and stem devices on a "réseau" ground. *Italian.* Later part of 17th cent^y^. No. 791 to 791*b*, 8¾ in. square; No. 791*c*, border, L. 6 ft. 9 in., W. 5 in.; No. 791*d*, border, L. 14 ft. 2 in., W. 2 in. (Bolckow Bequest.) 791 to 791*d*.–'90.

Compare also with 187–1874 (p. 18 of Catalogue, 1881). This sort of silk lace was made especially for Jewish ritualistic use towards the latter part of the 17th century.

TABLE CLOTH. Linen. Insertions of drawn and cut work with needle-point stitches, "*Punto a Reticella*"; and an edging at each end of twisted and plaited thread pillow work. The pattern of the narrower outer insertion that incloses the main part of the cloth, consists of repeated alternations of a square with a circular four-leaf device within it, and a square with an oval and star device on the diagonals within it. Shorter lengths of the same patterned insertion are placed on each side of a wider insertion, running across the width of the cloth towards each end of it; the pattern of this wider insertion consists of repeated squares containing a triple petal device repeated and forming a cross upon two concentric circular bands. The pattern of the pillow-made edging on the two ends of the cloth is composed of continuous narrow stem intercrossing and forming large and smaller semicircles, zig-zag and loop forms. *Italian.* 17th cent^y^. L. 5 ft. 2 in., W. 2 ft. 11 in. Bought, 3*l.* 5*s.* 1451.–'92.

A portion only of this cloth is exhibited.

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TOWEL or linen CLOTH TRIMMING, with an upper broad and lower narrow (fringed) border of tape-like pillow lace "*Merletti a Piombini.*" The pattern of the upper border consists of repeated groups of four corresponding and symmetrically arranged scroll or S forms. The pattern of lower border consists of repeated alternations of a four petal device and single diagonal device of triple links. *Italian*, about 1650. L. 2 ft. 2½ in., W. 8 in. Bought, 4*s*. the pair. 708.–'91.

TOWEL or linen CLOTH TRIMMING, with an upper broad and lower narrow (fringed) border of tape-like pillow lace "*Merletti a Piombini.*" The pattern of the upper border consists of repeated groups of four corresponding and symmetrically arranged scroll or S forms. The pattern of lower border consists of repeated alternations of a four petal device and single diagonal device of triple links. *Italian*, about 1650. L. 2 ft. 2½ in., W. 8 in. Bought, 4*s*. the pair. 708*a*.–'91.

TRIMMING TO A LINEN CLOTH. Needle-point lace, also known as "*Gros point de Vénise.*" The pattern is composed of a bold, elaborate floral scroll device repeated twice in the same direction and then twice in the opposite direction. From the main stem of the scroll branch off fantastic blossom and bud shapes which are filled in with varieties of "modes" or fillings chiefly of trellis and diamond ornament. These are contrasted with the plain close flat work and separated one from the other by inclosing outlines, "cordonnets," of narrow and wider relief of button-hole stitch work. The larger of the relief portions are edged with small loops or "picots." The ornamental portions are arranged to touch one another and so bind the whole pattern together without the insertion of bars or "brides." The border consists of a row of scallops, inclosing loops arranged in a scale or billet pattern. *Italian* (*Venetian*). About 1650. L. 13 ft. 4 in., W. 9½ in. (Bolckow Bequest.) 758.–'90.

TRIMMING for the end of an oblong linen cloth. Flat needle-point lace. "*Punto in Aria.*" The piece consists of a panel of fine linen set within the lace, along the outer sides of which are flora vandykes, within these is a narrow border of continuous waved stem with alternations of a long leaf star blossom and pomegranate devices. The broader lace portion has an ornament of two corresponding and balanced leafy and blossom scrolls

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which spring from each side of a closely worked device suggesting a bunch of grapes. The whole design is held together by plain bars or "brides." *Italian* (*Venetian*). About 1645. L. 3 ft. ½ in., W. 11⅝ in. Bought.

351.–'94.

See also 350–1894, p. 17.

TRIMMING for an Altar-frontal. Flat needle-point lace. "*Punto in Aria.*" The pattern of the central portion of the trimming consists of two horizontal stems, across and looping on to which, are repeated large S-shaped leafy scrolls, united by similar but smaller scrolls; from them, spring leaves and flowers. A narrow border inclosing this central portion, is filled with a repeating series of three different flowers with scrolling stems. This border is edged with small fanciful vandykes composed of star-shaped flowers with scrolls. The fillings in of the large leaves are of seed and cross thread devices; the centres of the flowers are of raised button-hole stitch work, the different parts of the pattern are united by double "brides" or tyes. *Italian* (*Venetian*). About 1645. L. 5 ft. 10 in., W. 8½ in. Bought. 352.–'94.

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II.

BELGIAN.

BORDER made up of three pieces. Pillow-made lace. The first piece of lace at the left of the border is of finer make and texture than the other two pieces. The pattern in this piece consists of an inverted shell shape, flanked on each side by a scrolling spray of leaves and small bell shape flowers, between the stems of which are open hexagonal "brides picotées" devices that contrast with the closer "réseau" of the main ground. About these, on the "réseau" or mesh ground are small single objects, such as little blossoms, insects, &c. The pattern in the other two pieces is composed of alternations of large and small floral sprays. *Belgian* (*Brussels*). Early 18th centy. L. 5 ft. 10 in., W. 2¾ in. (Bolckow Bequest.) 786.–'90.

FLOUNCE. Pillow-made lace "à brides." The pattern consists of two different vertically arranged groups of objects, repeated in alternation. One group is composed of a vase device holding fancifully leafed pomegranates, sprays of leaves, &c., set within a framing of rococo scrolls, above which is a canopy of Oriental style with cornucopiæ on either side; the other has an ornamentally treated vase with flowers under three scrolls surmounted by spreading branches of pomegranates, and surmounted by floral scrolls and reversed cornucopiæ. The different portions of the pattern are united by "brides picotées," and are filled in with various "modes." The objects along the border are shaped to form repetitions of similarly variegated scallops. This flounce was given by Madame de Maintenon to François de Salignac de la Mothe Fénélon, who was consecrated Archbishop of Cambray in 1695. *Belgian* (*Brussels*). Late 17th centy. L. 9 ft. 11 in., W. 2 ft. 2 in. (Bolckow Bequest.) 755.–'90.

This character of lace design "à brides" is generally termed "Point de Flandres," in contradistinction to similar design with mesh or "réseau" ground (*see* Flounce No. 179.–'87, p. 25, Supplemental Catalogue, 1891), which latter is termed "Point d'Angleterre," on account of its having been produced chiefly for the English market.

LAPPET (square end). One of a pair. Pillow-made lace; the leading feature of the design is a continuous waved or serpentine sequence, of floral and "rococo" shapes, that goes along the length of the lappet; from this feature branch off curved stems with leaves, blossoms,

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and fantastic pomegranate shapes on them, arranged to form the boundary lines of the lappet. The different objects in the design are united by "brides picotées," and are filled in with various "modes." *Belgian* (*Brussels*). 18th centy. L. 22½ in., W. 3¾ in. (Bolckow Bequest.) 756.–'90.

LAPPET (square end). One of a pair. Pillow-made lace; the leading feature of the design is a continuous waved or serpentine sequence, of floral and "rococo" shapes, that goes along the length of the lappet; from this feature branch off curved stems with leaves, blossoms, and fantastic pomegranate shapes on them, arranged to form the boundary lines of the lappet. The different objects in the design are united by "brides picotées," and are filled in with various "modes." *Belgian* (*Brussels*). 18th centy. L. 22½ in., W. 3¾ in. (Bolckow Bequest.) 756*a*.–'90.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of a central wavy floral scroll with carnations and other flowers set off, along the length of the lappet, by openings of hexagonal "brides picotées" fillings between a "vrai réseau" ground. Along the sides of the lappet are rococo shape framings to openings of hexagonal "brides picotées" and other "modes." The centres of the flowers and some of their calyxes are filled in with various "modes." *Belgian* (*Brussels*). 18th centy. L. 21 in., W. 4¼ in. (Bolckow Bequest.) 781.–'90.

LAPPET. One of a pair. Pillow-made lace. The pattern consists of a central wavy floral scroll with carnations and other flowers set off, along the length of the lappet, by openings of hexagonal "brides picotée" fillings between a "vrai réseau" ground. Along the sides of the lappet are rococo shape framings to openings of hexagonal "brides picotées" and other "modes." The centres of the flowers and some of their calyxes are filled in with various "modes." *Belgian* (*Brussels*). 18th centy. L. 21 in., W. 4¼ in. (Bolckow Bequest.) 781*a*.–'90.

LAPPET (square end). One of a pair. Pillow-made lace. The design consists of large leaves, flowers, and fruit devices, and arranged in groups closely together. Each group is divided from the other by a narrow space crossed by little bars or tyes filled in with "modes" composed

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of tiny circles or "œil de perdreau." *Belgian* (*Brussels*) or *English* (*Honiton ?*). Early 18th centy. L. 24½ in. W. 4 in. (Bolckow Bequest.) 783.–'90.

LAPPET (square end). One of a pair. Pillow-made lace. The design consists of large leaves, flowers, and fruit devices, and arranged in groups closely together. Each group is divided from the other by a narrow space crossed by little bars or tyes filled in with "modes" composed of tiny circles or "œil de perdreau." *Belgian* (*Brussels*) or *English* (*Honiton ?*). Early 18th centy. L. 24½ in., W. 4 in. (Bolckow Bequest.) 783*a*.–'90.

LAPPET. Pillow-made lace. The lappet has been made up of two pieces of lace. The pattern consists of sprays of flowers springing from the border along which, and straying off from which, are small open spaces filled with large meshes. The design is outlined with a stout thread or "cordonnet," and is on a Mechlin réseau ground. *Belgian* (*Mechlin*). 18th centy., about 1730–40. L. 19 in., greatest W. 3 in. (Bolckow Bequest.) 789.–'90.

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III.

FLEMISH.

BORDER SCALLOPED. Pillow-made lace, of twisted and plaited unbleached thread (in the style of *Merletti a Piombini*); the pattern consists of a double floral device set in each scallop, the upper part of which is crossed by narrow plaited work forming rectangles and diagonals.* *Flemish.* Early 17th centy. L. 10¾ in., W. 4¼ in. Bought, 3s. 1248.–'93.

* This is a Flemish or Dutch version of an Italian pattern. In the rather earlier Italian laces the band was usually made separately from the edging of vandykes or dentations which was, when required, subsequently added to it, and the lines of the squares in the band rarely, if ever, coincide with and flow into corresponding leading lines in the vandykes. Whilst the character of Italian ornament is maintained, in this piece the peculiar want of coincidence in lines of band and vandykes is not to be noticed, however, since the border and its scallops were made together in one piece.

COLLAR. Pillow-made lace. The pattern consists of looped scrolls, and cornucopiæ on a "réseau" ground; but the collar has been cut and made up, from a much larger piece of lace. Point d'Angleterre. *Flemish.* 17th centy., about 1660–70. L. 16¾ in., greatest W. 4⅛ in. (Bolckow Bequest.) 787.–'90.

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IV.

FRENCH.

BORDER (made up of three pieces, one narrower and two wider, stitched together). Needle-point lace. The patterns of the fragments consist chiefly of orderly arrangements of large leafy objects, and various floral forms, sprays of flowers, &c., on a so-called "Point d'Argentan" ground of large hexagonal meshes worked in button-hole stitch. The outlines of the forms are of raised "cordonnet" small raised outline circular devices are placed on many of the leafy shapes, and the spaces inclosed by the different forms are filled in with various spotted small mesh "modes." *French* (*Alençon*). Period of Louis XV. 18th centy. L. 19¼ in., W. 7 in. (Bolckow Bequest.)
777.–'90.

BORDER (made up of one broad and two rather narrower pieces, stitched together). Needle-point lace. The patterns of the fragments consist chiefly of orderly arrangements of large leafy objects and various floral forms, sprays of flowers, &c., on a so-called "Point d'Argentan" ground of large hexagonal meshes worked in button-hole stitch. The outlines of the forms are of raised "cordonnet"; small raised outline circular devices are placed on many of the leafy shapes, and the spaces inclosed by the different forms are filled in with various spotted small mesh "modes." *French* (*Alençon*). Period of Louis XV. 18th centy. L. 19¼ in., W. 7 in. (Bolckow Bequest.)
778.–'90.

BORDER. Needle-point lace. The repeating pattern consists of rococo and leafy forms arranged to separate the length of the border into corresponding and irregular shapes or panels, each of which contains a ground of so-called "Point d'Argentan" hexagonal mesh worked in button-hole stitch. In these panels are corresponding radiating groups of blossoms, and short leafy floral scrolls. The edge of the border is composed of leafy devices and flowers, which enclose spaces filled with square or hexagonal "modes," enclosing wheel devices, hexagons, and tiny circles with "picots." The flowers and the stems are filled in with various "modes," and outlined by a raised "cordonnet." *French* (*Alençon*). Period of Louis XV. 18th centy. L. 5 ft., W. 3 in. (Bolckow Bequest.) 779.–'90.

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BORDER. Needle-point lace. The pattern consists of a wavy floral stem with rosettes above and sprays below, outlined by a "cordonnet" fringed with fine "picots" on a ground of small hexagonal meshes; the narrower lower portion is marked off from the rest of the border by an undulating "cordonnet" fringed with fine "picots," and on the lower edge of this are tiny circles with two repeating devices alternated; between these and the undulating "cordonnet" is a ground of fine meshes. *French (Alençon).* Period of Louis XV. Late 18th centy. L. 2 ft. 1½ in., W. 2½ in. (Bolckow Bequest.) 782.–'90.

BORDER. Needle-point lace. The repeating pattern consists of a wavy garland design, from which branch flowers leaves and fruit. Three of the spaces thus garlanded are filled with a stag or a hound respectively on a ground of large hexagonal mesh, held to be a distinctive of the so-called "Point d'Argentan." The whole design is outlined with a button-hole "cordonnet," and the leaves and blossoms have open veining or are spotted with open diamonds; in other openings are small wheel devices. *French (Alençon).* Period of Louis XV. 18th centy. L. 5 ft. 5 in., W. 3½ in. (Bolckow Bequest.) 795.–'90.

BORDER (made up of five pieces of similar lace). Needle-point lace. The pattern consists of repetitions of two or three different sprays of fantastic flowers on a ground of large hexagonal "brides" worked in button-hole stitch and filled in with "*œil de perdrix*"* devices or "*réseau rosacé.*" The edge is in the form of a wavy band with sprigs of flowers on a ground of button-hole stitch hexagonal meshes, held to be distinctive of the so called "Point d'Argentan." *French (Alençon).* Period of Louis XV. 18th centy. L. 3 ft. 9 in., W. 3⅜ in. (Bolckow Bequest.) 797.–'90.

* This "œil de perdrix" device used, as a ground, as in this piece has been sometimes called an "Argentella" ground (*see* 357.–'68 (p. 58, Catalogue, 1881)).

BORDER (made up of five pieces of similar lace). Needle-point lace. The pattern consists of repetitions of two or three different sprays of fantastic flowers on a ground of large hexagonal "brides" worked in button-hole stitch and filled in with "*œil de perdrix*"* devices or "*réseau rosacé.*" The edge is in the form of a wavy band with sprigs of

* This "œil de perdrix" device used, as a ground, as in this piece has been sometimes called an "Argentella" ground (*see* 357.–68 (p. 58, Catalogue, 1881)).

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flowers on a ground of button-hole stitch hexagonal meshes, held to be distinctive of the so-called "Point d'Argentan." *French* (*Alençon.*) Period of Louis XV. 18th centy. L. 3 ft. 9 in., W. 3⅜ in. (Bolckow Bequest.) 797*a*.–'90.

BORDER. Machine-made lace; the pattern consists of two repeating floral devices on a ground of various fillings. Probably of Calais manufacture. *French.* 19th centy. L. 15 in., W. 2⅞ in. Bought, 10*s*. 1439.–'92.

DOUBLE FICHU or SHAPED TRIMMING FOR A DRESS. Needle-point lace, with "*réseau*" ground. The pattern in each half of the entire trimming consists of a balanced distribution of corresponding fantastic shapes and leafy scrolls, with different fillings-in or "modes," on some of which are small buttonhole-stitch relief circles. The border is of irregular scallops formed by the outlines of curves and floral devices. *French* or *Brussels.* 17th (about 1680) centy. L. 11 ft., greatest width 4½ in. (Bolckow Bequest.) 785.–'90.

LAPPET. One of a pair. Needle-point lace. The design, outlined with a raised "cordonnet," consists of a succession of small and larger open panels almost surrounded by a wide wavy border and edge. The smaller panels at the ends are filled in with an open hexagonal and star device: across the other panels are leaves, stems, and flowers on a ground of hexagonal meshes with "picots." The "modes" or fillings-in are chiefly of variously-spotted fine mesh grounds. *French* (*Alençon*). 18th centy. L. 1 ft. 7 in., greatest width, 4 in. (Bolckow Bequest.) 775.–'90.

LAPPET. One of a pair. Needle-point lace. The design, outlined with a raised "cordonnet," consists of a succession of small and larger open panels almost surrounded by a wide wavy border and edge. The smaller panels at the ends are filled in with an open hexagonal and star device; across the other panels are leaves, stems, and flowers on a ground of hexagonal meshes with "picots." The "modes" or fillings-in are chiefly of variously-spotted fine mesh grounds. *French* (*Alençon*). 18th centy. L. 1 ft. 7 in., greatest width, 4 in. (Bolckow Bequest.) 775*a*.–'90.

LAPPET. One of a pair. Needle-point lace. The border consists of interlacing bands, small blossoms, and long open leafy forms. From the border branch off curving

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floral sprays over a "réseau" or ground of fine meshes The openings along the border are for the most part filled with hexagonal devices, variations of the "*Argentella*" or "*réseau rosacé*" grounds. The whole of the pattern is outlined with a raised "cordonnet." *French* (*Alençon*). Period of Louis XV. 18th centy. L. 21½ in., W. 3¾ in. 780.–'90.

LAPPET. One of a pair. Needle-point lace. The border consists of interlacing bands, small blossoms, and long open leafy forms. From the border branch off curving floral sprays over a "réseau" or ground of fine meshes. The openings along the border are for the most part filled with hexagonal devices, variations of the "*Argentella*" or "*réseau rosacé*" grounds. The whole of the pattern is outlined with a raised "cordonnet." *French* (*Alençon*). Period of Louis XV. 18th centy. L. 21½ in., W. 3¾ in. 780*a*.–'90.

LAPPET (made up of lengths of narrow borders). Pillow-made lace. The pattern of each strip consists of a continuous waved device separating the length of the strip into corresponding compartments, which are filled in alternately with two varieties of grounds, and ornament of rude floral design. *French*. "*Fausses Valenciennes.*' 18th centy. L. 3 ft. 6½ in., W. 3 in. (Bolckow Bequest.) 784.–'90.

LAPPET. Pillow-made lace; the pattern consists of two rows of double intertwining stems, and the intervening spaces are filled alternately with a bunch of grapes or a vine leaf. The whole is executed on a "réseau" or mesh ground. *French* (*Bayeux*). About 1800. L. 4 ft. 8 in., W. 4⅝ in. Bought, 4*l*. 9*s*. 9*d*. 1759.–'92.

PORTION OF A HANGING (?). Flat needle-point lace "à réseau." The design consists of realistic looking branches growing upwards: from them spring twigs and scrolling stems bearing conventional floral forms, berries, and leaves. All of these details are filled in with various simple diaper and other "modes" or fillings. ? *French* or *English*. Second half of 17th centy. L. 4 ft. 11 in., W. 2 ft. 7 in. Bought, 3*l*. 160.–'93.

SKIRT. Muslin, of embroidery and cut-work, decorated down the middle of the front with vertical arrangements of corresponding ornamentally shaped compartments, enclosed by scrolls and filled in with floral devices on

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mesh grounds of embroidered and drawn work of varied design; the compartments are surrounded by flowers wrought of cut muslin applied, and sewn at the edges with cord. *French.* 18th or 19th centy. L. 3 ft. 5½ in., W. 6 ft. Bought, 3*l.* 591.–'92.

TRIMMING for the body of a dress. Pillow-made lace; the design consists of repetitions of a group of small leafy scrolling devices, from the side of which is a rococo shape panel inclosing two rosette forms. Between and beyond them is an "*œil de perdrix*" ground. "*Fausses Valenciennes.*" *French.* 18th centy. L. 2 ft. 7½ in., W. 3 in. Bought, 3*l.* 469.–'92.

TWO JABOTS or CRAVATS* united together. Needle-point lace. The design of each piece is similar, and consists of a central vertical arrangement of various objects, amongst which the more important are a draped and scalloped canopy above the figure of a lady in full *toilette,* seated upon a bird with displayed plumage. Below her is a fantastic pedestal with balanced rococo and leafy shapes on each side of it; immediately above the two flanking shapes are small figures in fancy costume. On the upper right and left of this central group is the half figure of a lady with a cockatoo (in one piece) and the half figure of a lady with a little dog under her arm (in the other). Below, to the right and left of the large central group, is a smaller vertical group of a flower vase or stand with blossoms radiating from it, and beneath this is a gentleman playing a violoncello and a lady playing a lute (in one piece) and a spinet (in the other piece). On one side of each of these figures is a fanciful palm tree. The remaining objects consist of little blossoms and sprays of berries, distributed in an orderly manner. The whole of these various objects are held together by small bars or "*brides à picots,*" arranged in irregular hexagons. The objects throughout are filled in with various "modes." Along the upper side of the entire lace has been added part of a border of needle-point lace cut from another and different bit of work. The design generally has a pseudo-Oriental character. *French* (*Point de France*). End of 17th centy. L. 2 ft. 9¾ in., W. 13¼ in. (Bolckow Bequest.) 796.–'90.

* Such pieces were also used as lace trimming over the tops of boots.

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V.

SPANISH.

ALB ? Linen canvas, enriched with embroidery in cushion stitches, plaited and twisted thread work, pillow lace, and needle-point lace-work in unbleached thread. The robe is made of lengths of embroidered canvas and lengths of pillow lace. The ornament of the embroidery consists chiefly of repeated pointed petal rosettes and zig-zags. The pillow lace patterns are chiefly of repeated circular blossom forms. Along the body of the costume, as well as towards the lower part of the skirt, are occasional large open squares filled in with circular and cross devices of pillow lace work; similar devices also occur upon the sleeves, the cuffs and shoulders of which are of plain linen, to which has been applied on each shoulder and cuff two or three large scallops of needle-point lace, each containing repeated small open squares about which are set small circular devices, each of which is a centre, from which radiate four closely worked triangular devices repeated in regular order and forming a series of cross ornaments. The border on the edge of the skirt is of similar scallops of needle-point lace. *Spanish.* Early 17th cent^y. L. 3 ft. 11 in., W. with sleeves, 5 ft. 1 in. Bought, 35*l.*
692.–'91.

FLOUNCE, of twisted and plaited thread work (pillow lace) of unbleached linen with a diaper pattern of lozenges, enclosing star or wheel-shaped devices. The lower edge of the flounce is shaped in a succession of flattened broad scallops. *Spanish.* 17th cent^y. L. 11 ft. 8 in., W. 20 in. Bought. 167.–'94.

PORTION OF A FLOUNCE (?). Yellow, unbleached linen thread, twisted and looped in a repeating pattern composed of squares, each of which contains a compactly worked eight-petal blossom or star device, within a more open circular band. *Spanish.* 17th cent^y. L. 25 in., W. 16 in. Bought. 166.–'94.

See similar ornamental effect in portions of the Spanish Alb, 692.–'91, p. 41, much of which is of needlework, whilst this specimen, No. 166.–'94, is apparently of some kind of tatting or netted work.

SCALLOPED FLOUNCE AND TWO SHAPED PANELS. Said to be a set for a Cardinal's vestments, but, also, possibly trimmings for an altar. Needle-point lace. In the centre

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of the flounce is the Archangel Michael, with a cross in one hand and a pair of scales in the other, standing on the prostrate form of Satan, and symbolising the Triumph of Christianity. On either side are repetitions in alternation of two groups of large and small fantastic radiating flower devices in between narrow stems scrolled into heart forms and linked together with small bars with little offshoots on them. The flowers and their petals are defined by stems of double raised "cordonnet," and the spaces between them are filled in with "modes" of closely worked circular meshes, and with wheel devices. The arrangement and intermingling of the stems are suggestive of a Moresque style of ornamentation. The design of each of the shaped panels is composed of an orderly distribution, to suit the special shapes of the panels, of flower devices, and stems, similar to those in the border or flounce. *Spanish*, about 1640. No. 790, L. 14 ft. 6¼ in., W. 8½ in.; No. 790 *a* and *b*., L. 22⅜ in., greatest W. 13⅜ in. (Bolckow Bequest.) 790 to 790*b*.–'90.

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VI.

ENGLISH AND IRISH.

BORDER. Pillow-made lace with mesh or "réseau" ground. The pattern consists of repetitions in similar series of three different sprays of flowers, filled in with open and close devices or "modes." *English* (*Honiton?*). 18th cent^y. L. 3 ft. 3 in., W. 2½ in. (Bolckow Bequest.) 788.–90.

PARASOL COVER. Crochet work. The shape of the cover is circular with vandykes added, the design consists of repeated similar bunches of rose leaves, flowers and buds radiating from the centre. *Irish.* 19th cent^y. Diam. 24 in. Bought, 1*l.* 11*s* 6*d.* 162.–'92.

PORTION of a FLOUNCE. Cut cambric and needlework with repeating bunches of fanciful blossoms and thistles filled in with fancy stitches on net, and symmetrically arranged with intervening small trefoils. The details of the whole patterns are held together by "brides" with "picots" in button-hole stitch. Made at Carrickmacross. *Irish.* 19th cent. L. 3 ft. 1 in., W. 16 in. *Bought,* 2*l.* 10*s.* 493.–'94.

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VII.

BRAZILIAN.

BORDER. Pillow-made cotton lace.* The pattern consists of a wavy line of coarse thread inclosing in its waves, closely crossed thread work, the ground is of lozenge shape meshes, the edge is of close work. From Maceio in the province of Alagoas. *Brazilian.* About 1850. L. 19 in., W. 3⅜ in. Given by E. Warden Denniss, Esq., 710.–'91.

* Of the Torchon kind.

BORDER. Pillow-made cotton lace.* The pattern consists of a repeating wavy design, composed of threads bound together on a ground of lozenge-shaped meshes. The edge is wavy. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 19 in., W. 1½ in. Given by E. Warden Denniss, Esq. 711 –'91.

* A sort of coarse Torchon lace.

BORDER. Pillow-made cotton lace.* The pattern consists of a heavy and closely-worked wavy edge above which is open twisted thread work, and above this again is a ground of lozenge-shape meshes with large spots at regular intervals along the lower part of it. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 19 in., W. 1¾ in. Given by E. Warden Denniss, Esq. 712.–'91.

* Of the Torchon kind.

BORDER, Scalloped. Pillow-made cotton lace.* The ground is of diamond shaped meshes, and in each scallop is a four-sided device surrounded by interlinking circles. The whole is on a ground of lozenge-shaped meshes. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 19 in., W. 1¼ in. Given by E. Warden Denniss, Esq. 713.–'91.

* Of the Torchon kind.

BORDER. Pillow-made cotton lace.* The ground is of a double row of circular meshes with a twisting coarse thread along the lower portion of it. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 11½ in., W. 1⅛ in. Given by E. Warden Denniss, Esq. 714.–'91.

* Of the Torchon kind.

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INSERTION. Pillow-made cotton lace.* The pattern consists of two coarse intertwining threads forming a series of links, each inclosing a net ground, beyond which are lozenge-shaped meshes. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 18½ in., W. 7⅛ in. Given by E. Warden Denniss, Esq. 715.–'91.

* Of the Torchon kind.

INSERTION. Pillow-made cotton lace.* The pattern is composed of interlacing threads forming circles filled in with circular meshes; the ground above and below the circles being of lozenge-shape meshes. From Maceio. in the province of Alagoas. *Brazilian.* About 1850. L. 20½ in., W. ⅝ in. Given by E. Warden Denniss, Esq. 716.–'91.

* A sort of Torchon lace.

INSERTION. Pillow-made cotton lace.* The continuous wavy device is composed of two series of threads bound together and joined to the edges by twisted threads. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 19½ in., W. ½ in. Given by E. Warden Denniss, Esq. 717.–'91.

* Of the Torchon kind.

INSERTION. Pillow-made cotton lace.* The pattern consists of two wavy series of threads joining one another, and forming curved compartments, on a ground of lozenge-shaped meshes. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 7½ in., W. ⅝ in. Given by E. Warden Denniss, Esq. 718.–'91.

* Of the Torchon kind.

INSERTION. Pillow-made cotton lace.* The pattern consists of a wavy stem on a spotted mesh ground. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 18¾ in., W. $\frac{7}{16}$ in. Given by E. Warden Denniss, Esq. 719.–'91.

*

INSERTION. Pillow-made cotton lace.* The pattern consists of a row of linked circles. From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 8 in., W. ¾ in. Given by E. Warden Denniss, Esq. 720.–'91.

* Of the Torchon kind.

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INSERTION. Pillow-made cotton lace.* From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 14 in., W. $\frac{3}{8}$ in. Given by E. Warden Denniss, Esq. 721.–'91.

* Of the Torchon kind.

INSERTION. Pillow-made cotton lace.* From Maceio, in the province of Alagoas. *Brazilian.* About 1850. L. 18$\frac{1}{2}$ in., W. $\frac{3}{8}$ in. Given by E. Warden Denniss, Esq. 722.–'91.

* Of the Torchon kind.

HANK OF COTTON. Used in the manufacture of pillow-made lace at Maceio, in the province of Alagoas. *Brazilian.* About 1850. Given by E. Warden Denniss, Esq. 723.–'91.

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VIII.

RUSSIAN.

BORDER. Pillow-made lace. The pattern consists of a continuous stem twisted into a vermiculated design forming indented scallops, in which are introduced wheel devices and large mesh work. Peasant work. *Russian.* 19th centy. L. 28⅜ in., W. 4⅞ in. (Bolckow Bequest.) 800.–'90.

TOWEL. Linen. Each end is finished with a straight band of insertion and scalloped border of pillow-made lace. The pattern of the lace consists of a rude vermiculated design on a network ground. Between the lacework at either end and the plain linen is drawn thread open-work. *Russian.* Early 19th centy. L. 8 ft. 6 in., W. 16 in. (Bolckow Bequest.) 801.–'90.

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TABLE OF REFERENCE from the REGISTER NUMBERS of the SPECIMENS to the pages in which they are described.

1–'91, p. 25.
160–'93, p. 39.
162–'92, p. 43.
166–'94, p. 41.
167–'94, p. 41.
215–'91, p. 28.
347–'91, p. 26.
348–'91, p. 5.
350–'94, p. 17.
351–'94, p. 31.
352–'94, p. 31.
353–'91, p. 11.
353–'94, p. 18.
354–'91, p. 12.
354 '94, p. 18.
355–'94, p. 18.
469–'92, p. 40.
493–'94, p. 43.
591–'92, p. 40.
593–'90, p. 28.
598–'94, p. 19.
603–'94, p. 23.
607–'94, p. 19.
617–'90, p. 19.
618–'90, p. 6.
629–'93, p. 23.
637–'93, p. 16.
673–'92, p. 22.
674–'92, p. 12.
674*a*–'92, p. 13.
675–'92, p. 13.
675*a*–'92, p. 13.
676–'92, p. 14.
676*a*–'92, p. 14.
676*b*–'92, p. 14.
676*c*–'92, p. 14.
677–'92, p. 26.
677*b*–'92, p. 26.
680–'91, p. 27.
681–'91, p. 27.
682–'91, p. 25.
683–'91, p. 26.
684–'91, p. 12.
685–'91, p. 12.
689–'91, p. 20.
690–'91, p. 20.
692–'91, p. 41.
708–'91, p. 30.
708*a*–'91, p. 30.
709–'91, p. 24.
710–'91, p. 44.
711–'91, p. 44.
712–'91, p. 44.
713–'91, p. 44.
714–'91, p. 44.
715–'91, p. 45.
716–'91, p. 45.
716–'94, p. 21.
717–'91, p. 45.
718–'91, p. 45.
719–'91, p. 45.
720–'91, p. 45.
721–'91, p. 46.
722–'91, p. 46.
723–'91, p. 46.
744–'92, p. 15.
745–'92, p. 4.
746–'92, p. 4.
747–'92, p. 4.
748–'92, p. 5.
755–'90, p. 32.
756–'90, p. 33.
756*a*–'90, p. 33.
757–'90, p. 3.
758–'90, p. 30.
759–'90, p. 24.
760–'90, p. 23.
760*a*–'90, p. 23.
761–'90, p. 24.
761*a*–'90, p. 24.
762–'90, p. 6.
763–'90, p. 6.
764–'90, p. 7.
765–'90, p. 7.
766–'90, p. 7.
766*a*–'90, p. 8.
767–'90, p. 8.
768–'90, p. 8.
769–'90, p. 8.
770–'90, p. 9.
771–'90, p. 9.
772–'90, p. 9.
773–'90, p. 10.
774–'90, p. 10.
775–'90, p. 38.
775*a*–'90, p. 38.
776–'90, p. 10.
777–'90, p. 36.
778–'90, p. 36.
779–'90, p. 36.
780–'90, p. 39.
780*a*–'90, p. 39.
781–'90, p. 33.
781*a*–'90, p. 33.
782–'90, p. 37.
783–'90, p. 34.
783*a*–'90, p. 34.
784–'90, p. 39.
785–'90, p. 38.
786–'90, p. 32.
787–'90, p. 35.
788–'90, p. 43.
789–'90, p. 34.
790 to 790*b*–'90, p. 42.
791 to 791*d*–'90, p. 29.
792–'90, p. 11.
793–'90, p. 11.
794–'90, p. 11.
795–'90, p. 37.
796–'90, p. 40.
797–'90, p. 37.
797*a*–'90, p. 38.
798–'90, p. 5.
799–'90, p. 19.
800–'90, p. 47.
801–'90, p. 47.
855–'94, p. 25.
869–'92, p. 15.
1145–'93, p. 28.
1248–'93, p. 35.
1249–'93, p. 16.
1250–'93, p. 16.
1251–'93, p. 17.
1252–'93, p. 17.
1253–'93, p. 17.
1254–'93, p. 6.
1255–'93, p. 17.
1436–'92, p. 15.
1437–'92, p. 16.
1438–'92, p. 16.
1439–'92, p. 38.
1450–'92, p. 16.
1451–'92, p. 29.
1452–'92, p. 27.
1452*a*–'92, p. 27.
1453–'92, p. 5.
1454–'92, p. 20.
1455–'92, p. 20.
1456–'92, p. 21.
1457–'92, p. 22.
1458–'92, p. 28.
1460–'92, p. 22.
1461–'92, p. 21.
1759–'92, p. 39.

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